

комплекс (стихиры, славники, тропарь, светилен), чинопоследования в честь архиепископа Саввы на малой, великой вечернях и утрени. Здесь записаны также и стихиры на целовании «когда помазуются братия маслом от кандила святого».

С привлечением сербских, болгарских и древнерусских источников реконструировать полный состав неизменяемых песнопений каждой службы представляется вполне возможным. Эти реконструкции позволят вновь ввести как в литургическую, так и в концертную практику России музыкально-поэтические циклы славянским подвижникам.

Включенные в годовой богослужебный круг во второй половине XVI в. службы святым, подвизавшимся в разных государствах, способствовали решению важных задач в формировании мировоззрения Московского царства. Они свидетельствовали о том, что Россия унаследовала святыни «пришедших в конец» православных царств. Византийские, сербские, болгарские, русские, литовские, подвижники вместе с римскими мучениками, благодаря стойкости которых укреплялось христианство, составляли общий сонм небесных покровителей России. Независимо от происхождения, все подвижники, причисленные к лику святых, имели одинаковое значение. Это находит отражение в текстах песнопений.

Так, Византийский император Константин воспевается как «царемъ рускымо похвала, и воиномо пособление, и варваромо побеждение, и граду нашему утверждение». Воин Меркурий, пришедший в Смоленск «от Рима», как описывается в Повести о Меркурии и песнопениях службы, становится не только защитником Смоленска, но и предстателем Московского царя перед Богом. Болгарский преподобный Иоанн Рыльский своим даром чудотворения «укрепляет на враги противныя» «царя нашего великого князя Феодора». В службах святым, родившимся и подвизавшимся в России, их русское происхождение лишь изредка выходит на первый план. Так, в службе Александру Невскому оно противопоставляется происхождению «чужеземных», но при этом православных святых: «Не от Рима восиял еси, ни от Сиона, богомудре, но в Рустеи земли явися чудотворецъ преславно». Интересно, что эти строки цитируются и в песнопении, воспевающем литовца по происхождению Довмонта Псковского, что свидетельствует о почитании Князя Довмонта, принявшего православие в России и получившего в святом крещении имя Тимофей, как отечественного святого.

Таким образом, в результате целенаправленной работы в церковно-певческом искусстве сложилась цельная система музыкально-поэтических текстов, отражающая мировоззрение Русского царства. Православное государство, осознававшее себя «Третьим Римом», для защиты от внутренних проблем и внешних врагов, окружило себя плотным кольцом

небесного воинства. Каждый день в течение всего года христиане с пением и молитвой могли обращаться за помощью и поддержкой к небесным покровителям, прославившим христианство в разных, подчас очень далеких от России землях, молить «Христа Бога сохранить Отечество, царя же и люди».



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THE IDEA OF THE MUSCOVY TSARDOM IN 16TH CENTURY CHURCH SINGING¹

On 16 January 1547, the Cathedral of the Dormition in the Moscow Kremlin witnessed a royal coronation. Metropolitan Makarij ceremonially crowned the “beloved and chosen by God”, “crowned by God” Orthodox Tsar Ivan Vasilevič. From this time onward, the traditional name of Rus’ or Russia could be replaced with that of the Russian or the Muscovite Tsardom.

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The change in the status and title of the ruler was reflected not only in official state documents but also in liturgical texts. The word “prince” was replaced with the title of “tsar”. This change took place in the context of various musical-poetic formulas, and it concerned all various genres of liturgical music – stichera, doxastica, troparia – regardless of their tonal prescription. The only common feature that can be found in almost all instances of pronouncing the royal title was the use of the encrypted graphic signs in the notation – the popevkas and fitas. These “secret-encrypted” graphic formulas, as they were called in the singing alphabets (*Azbukas*), included in themselves a sacral element², and their extended melodies gave an uplifted character to the formulas concerned with the title of the tsar. They separated the title from the rest of the hymn and attracted the attention of the believers.

The encrypted signs usually coincided with the words creating the context for the royal title. In the poetic lines of the hymn: “to give the the tsar victory over enemies”, “pray to Christ to give our tsar victory”, “to protect from the evil your country and your tsar and people”, “o Lord, save our tsar”, the words “to give”, “to protect” and “to save” were sung with *fitas*. It is quite common to see the *fita* above the word “our” in the formula “our tsar” (“give our pious tsar... help against the enemy”, “pray to give peace and health and strong rule to our tsar”, etc.).

The word “tsar” itself is embellished with *fitas*, emphasizing the sacral meaning of the title, only in certain, particularly significant services. These services offer praises to the ascetics whose work was crucial to the development of the Muscovy tsardom. They include, for instance, the first Christian emperor Constantine, the baptizer of Rus’, Prince Vladimir; the first Russian saints, the martyrs Boris and Gleb; the descendant of Prince Vladimir, a successful diplomat, victorious against the Swedish and Livonian knights, Prince Aleksandr Nevsky; the most notable Metropolitans of Kiev and Muscovy, Petr, Aleksij and Iona; the founders of monasteries in Muscovite Rus’, Saint Sergei of Radonež and Kirill of Beloozero, and some other saints.

I shall single out one example from the office to St Leontij, Bishop of Rostov, the first hierarch commemorated in Rus’. His ascetic life coincided with the Christianization of the northeastern lands of Rus’ in the 11th century. His relics, according to the tradition, were found in the 12th century. The earliest notated copy of his office dates back to the 14th – 15th century.³ Later manuscripts, up to the mid-16th century, include only two to four notated hymns in notated form.⁴

2 See, further, Ramazanova, N.V. *Moskovskoe carstvo v cerkovno-pevčeskom iskusstve*. Sankt-Peterburg 2004, 87-100.

3 This copy (RGB [Russian State Library, Moscow], f. 113, no. 3) was brought to my attention by L. Kondraškova.

4 Two hymns in tone 8: “Jako že prorok Davyd pohvaljaja poet” and “Svatitelju Leontie, vysoto dobrodeteli” (see, for instance, RGB, f. 304, no. 416, 417, 419, 420, 425 etc.). Occasionally these are accompanied by the sticheron “Ty esi pastuh dobryj” in tone 6 (GIM [State Historical Museum, Moscow], the Uvarov collection, 903 [691] 589), and a prescription to the sticheron “Svjatitelem udobrenie” in tone 6 is given, but invariably as a reference to the service of St Nicholas of Myra (RGB, f. 304.I, no. 418, 421, 423, etc.)

Towards the mid-16th century, their number grew in individual manuscripts to eight to ten hymns.⁵ However, the *doxasticon* “Radujsja i veselisja grad slavnyj Rostov” in tone 8, containing the word “tsar” sung with a *fita*, cannot be found in these manuscripts. This particular hymn appears in its complete form only in the *Sticheraria* from the 1580s. The *doxasticon* can be found in a *Sticherarion* from the Kirill-Beloozero collection in the Russian National Library⁶. It is included in little vespers, in the stichera at Psalm 140.

The tsar’s title usually appeared in those parts of hymns that expressed a prayer for the highest ruler of Rus’. The prayer for the tsar was not restricted to the hymns of the daily calendar. At the Stoglav Council (1551), it was decreed that

“after the Matins and before the Typika [...] molebens [were to be sung] for the many years, health and salvation of the noble and Christ-loving, crowned by God Tsar and Ruler and Grand Prince Ivan Vasilevič, autocrat of all Russia, and of his noble and Christ-loving Tsaritsa, Grand Princess Anastasia, so that the Lord God would grant them many years of life and give them sons and heirs for the Tsardom, and that the Lord God would raise his royal hand over all fiends and enemies and build his Tsardom in peace for generations to come, for eternity.”⁷

Although the prayer for the health of the rulers was common in Rus’ from the 11th century onward⁸, the earliest notated copies of these *polychronia* date to the mid-16th century. It seems likely that the decree of the Stoglav Council initiated their writing, since the notated texts pronouncing the many years for the “noble Tsar and Grand Prince, noble Tsaritsa and Grand Princess with their noble children” become common in manuscripts exactly at this time. Apart from the council decrees, the singing of the *mnogoletie* was ordered by other means. Studying the historical documents, N. P. Parfent’ev discovered a number of letters written by leading hierarchs prescribing the singing of “molebens for many years of health and salvation” for the members of the Tsar’s family at particularly notable state events.

The *mnogoletie* was sung at the occasion of military actions, coronations, consecration of the patriarch, wedding ceremonies of the Tsar’s family, at the birth of the Tsar’s heirs, etc.⁹ The *mnogoletie* was performed during the services in the church as well as outside them. The singing of the many years was included, for instance, in the office for the New Year, the office of the Furnace, of the Last Judgment, and of the Riding on a Donkey¹⁰. It was also sung dur-

5 These include *Sticherarions* named “D’jač’e oko” (RGB, f. 304.I, no. 414, 415) and the anthology of monk Elisej Vologžanin (RNB [Russian National Library], Kir.-Bel. 652/909).

6 RNB, Kir.-Bel. 586/843.

7 Emčenko, E.B. *Stoglav: issledovanie i tekst*. Moskva 2000, 268.

8 See Prohorov, G.M. *Povest’ o Mitjajae*. Leningrad 1978, 84.

9 Parfent’ev, N. P. *Professional’nye muzykanty Rossii XVI-XVII vv.* Čeljabinsk 1991, 66.

10 These offices were celebrated on particular days in the Church calendar. The office for the New Year – on 1st September, of the Furnace – on the Sunday of Holy Fathers, of the Last Judgment – on the Meatfare Sunday, of the Riding on a Donkey – on Palm Sunday.